

1 JAN 1940

DOCUMENTARY NEWS LETTER

NO 1
JANUARY 1940

FILM CENTRE
34 SOHO SQUARE
LONDON

FILMS ABOUT OIL

On November 1 1939 Petroleum Films Bureau issued its first catalogue of documentary and instructional films. Nineteen films; fourteen sound and five silent, all available free, 35mm. and 16mm. size, on non-inflammable stock.

Of this new series of films the film critic of the "Times Educational Supplement" wrote "it is undoubtedly the most significant gift in the field of visual education ever given by an industrial concern to the schools."

The films are in three groups: How Oil is Produced, How People Use Oil, and How Motor Cars Work. There are films for teachers of geography, physics, chemistry, mechanics, and civics. A number of the films are suitable for film society programmes. Detailed synopses are available.

The group of films on the uses of petroleum contain films dealing with heavy industries, agriculture, transport, and civil engineering. Of TRANSFER OF POWER the film critic of the "Sunday Times" wrote it is "a short but dazzling demonstration of human genius for invention."

PETROLEUM FILMS BUREAU

15 HAY HILL BERKELEY SQUARE LONDON W1

DOCUMENTARY NEWS LETTER

NUMBER ONE

January 1940 34 Soho Square London Price 3d

Issued only to private subscribers,
DOCUMENTARY NEWS LETTER
continues the policy and purpose of
WORLD FILM NEWS

by expressing the documentary idea

EDITORIAL BOARD:

Thomas Baird Arthur Elton John
Grierson Paul Rotha Basil Wright

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WAR AIMS FOR DOCUMENTARY

For ten years, groups of people in various countries have been reporting, analysing and documenting contemporary social problems. For this they have developed new techniques. Some of these still rely on the printed word; the American and British Gallup Surveys, P.E.P., Mass Observation are ready examples. But two relatively new media have been found especially suitable - Radio and Film. Radio has made its greatest advance in the U.S.A., Film in Great Britain. In both, after much experiment and research, dramatic techniques have been created. Audiences and spheres of influence have been investigated, classified, and captured. More than moderate successes have been achieved. The documentary idea (dramatisation of fact) is no longer merely theory. It has become a practical weapon in the drive towards social progress.

LITTON FILMS

THE LITTON FILM COMPANY

1000 Broadway, New York 10, N.Y. Phone BR 1-1000

Our films are shown in the following theatres:

AMERICAN THEATRE, 1000 Broadway, New York 10, N.Y.

DOUGLASS THEATRE, 1000 Broadway, New York 10, N.Y.

WORLD FILM THEATRE, 1000 Broadway, New York 10, N.Y.

by exhibiting the documentary film "The American Scene" in 1939.

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In the current war the value of this weapon has been, as far as we know, denied by no one. But its use, in film terms, after four months of war, appears to be in danger of neglect. On this point the flow of criticism is strong, although there is surely a limit to ill-considered attempts to allocate blame rather than to make constructive suggestions. To us, at any rate, it is more urgent to evaluate, and to understand clearly, the various roles which the documentary idea can now fill.

War, whatever its immediate aims, tends to produce dislocation - economic, social, and moral. To wage war successfully it is necessary to overcome these dislocations. To neglect them, even among the many urgencies of combat, is to lay up a store of miseries in the immediate and in the more distant future. War dislocates (not always adversely) the individual and the community life with equal impartiality. It tends to crush into a short space movements which in peace would develop slowly, and with the blessed out-of-stepness which is the strength of democratic system.

For example, this war may produce an ad hoc concentration of industries in a given area which will later become a second Jarrow. This sort of problem must be foreseen, stated, and a solution must be offered. On the other hand, the war produces a mass-movement like Evacuation, which bears within it the immediate seeds of social progress - the chance to review and to reform the Educational system, Public Health Services, Child Welfare, the Housing Problem, and indeed the whole relation between Town and Country life. Such possibilities are neither chimerical nor unattainable; and examples could be multiplied.

It is necessary, therefore, to study the impact of war on the social scheme, and to do it ceaselessly throughout the period of conflict. Here the documentary idea in film has a great contribution to make. It can undertake this basic work - which, because it is more in danger of neglect - we mention first. It can also, often in the same act, contribute forcefully to ad hoc efforts in many branches of war activity. Technical training, both civil and military, public instruction in matters like rationing and agriculture, propaganda and civic education on the home front, in the Empire, and in neutral countries - all these are typical endeavours in which the documentary idea is of vital importance. Nothing could be better propaganda - both internal and external - than a wide analysis of the effect of the war on our democratic state, and of the constructive actions which a nation can - if it will - initiate in the midst of a world which seems bent on self destruction.

In the current war the value of this weapon has been, as far as we know, denied by no one. But its use, in this sense, after four months of war, appears to be in danger of neglect. On this point the flow of criticism is strong, although there is surely a limit to the consideration of its effects. It is more urgent to consider, and to understand clearly, the various roles which the documentary idea can now fill.

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For example, this war may produce an end to the concentration of industries in a given area which will later become a serious factor. This sort of problem must be foreseen, stated, and a solution must be offered. On the other hand, the war produces a mass-movement like vaccination, which bears within it the immediate needs of social progress - the chance to review and to reform the existing system. Louis H. Hays, John H. Koller, and others, the problem, and indeed the whole relation between town and country life, and possibilities for national reconstruction, and examples could be multiplied.

It is necessary, therefore, to study the impact of war on the social scheme, and to do so in a way that throws light on the conflict. Here the documentary idea in this sense is a great contribution to make. It can undertake this kind of work - which, because it is more in danger of neglect, is more important. It can also, often in the same act, contribute forcefully to the efforts in many branches of war activity. Technical training, both civil and military, public instruction in matters like rationing and anti-aircraft, propaganda and civic education on the home front, in the Empire, and in neutral countries - all these are typical enterprises in which the documentary idea is of vital importance. Nothing could be better than propaganda - both internal and external - than a wide analysis of the effect of the war on our democratic system, and of the constructive actions which a nation can - it will - initiate in the midst of a world which seems bent on self-destruction.

WORLD FILM CENTER

While the documentary idea for social progress can with truth be claimed to be British in origin, documentary had, in fact, a spontaneous growth in many countries. The links between documentary film producing countries at first sprang from the relation among workers in a common genre and among students of social subjects who found the films of special value in their study and their teaching.

In Great Britain, the beginnings at the Empire Marketing Board and the Post Office, and their development at Film Centre, in the U.S.A., American Documentary Films Inc. and, later, American Film Center and similar organisations in Canada, France, Sweden, Denmark and Holland, have represented the systematic planning of production and distribution on a national scale. But the interchange of documentary film people between country and country was bound to begin an international cooperation which would achieve a more than friendly basis.

A clearing house for information and a film exchange, both of international scope, rapidly became necessities. International Film Center has been created to meet these needs. Founded in the United States, with a distinguished Board of Directors, it will cooperate directly with all countries who have a nationally-organised documentary film movement.

A more propitious international situation might have greeted this project but now, when many of the potential members are at war, the setting up of International Film Center is of great significance. It expresses the aim to discuss the issues which are beyond war. By their courage, its founders now give every nation a chance to help keep alive that spirit of freedom and inquiry which the documentary idea serves.

AMERICA SPONSORS BRITISH DOCUMENTARY

Welcome news is that the Rockefeller Foundation has decided to finance a project for the examination of the effects and prospects resulting from the impact of war on British democracy. The work is being carried out jointly by P.E.P. and Film Centre, and the first steps have already been taken. This practical interest is evidence of the commonsense which, in the U.S.A. at least, is able to distinguish between a legitimate common interest in social progress and attempts (less legitimate to neutrals) to inject war propaganda into seemingly harmless material. It is already clear that Great Britain is not going to take the latter course. The gesture by the Rockefeller Foundation is a friendly, and indeed practical recognition of this fact. We hope it will stimulate similar action over here.

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NOTES OF THE MONTH

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SIR KENNETH CLARK'S APPOINTMENT AS FILM CHIEF AT THE MINISTRY of Information, in the place of Sir Joseph Ball (who has resigned), will be welcomed by everyone save the less imaginative of Wardour Street. Sir Kenneth was a member of the Empire Marketing Board and Post Office poster committees, and has an excellent background of experience in Public Relations. There is every hope that he will take immediate steps to end the inertia which has till now more or less immobilised the personnel of (among other branches of cinema) documentary. Incidentally, the Ministry must not be saddled with all the blame for this. There has been a great spate of memoranda - many of them of a time-serving nature. There has also been undignified lobbying by people who should know better. We hope that, by now, the responsible persons at the Ministry have realised that the Documentary Movement as a whole is less interested in petty financial rackets than in its assured ability to assist in the national effort. What is needed from the Ministry is approval, goodwill, cooperation, and initiative - especially initiative. Sir Kenneth is most likely to supply them.

THE BRITISH COUNCIL'S NEW COMMITTEE ON FILMS (WHICH TAKES the place of the old Joint Committee) is reported to have sufficient funds at its disposal to finance production and distribution of a number of quality documentaries. With its commission to make cultural films for use overseas, it is in a position to produce a picture of our democracy which will also be of great value for use in this country. The programmes should be well-planned, and subject matter should not be limited by a too-narrow view of the presumed tastes of foreign audiences. The Committee should also see that the films are economically produced. Over-lavish expenditure will only reduce the amount available for distribution, which, if it is imaginatively and properly done, will be by far the most expensive item.

HONOURS FOR NEWSREEL COVERAGE SINCE WAR BEGAN ARE SHARED BY funsters Flanagan and Allen and some anonymous amateurs who happened to be on the spot when news was in the making. Flanagan and Allen's burlesque appendices to Gaumont reels decorate the theatre of war with Palladium trappings. Flanagan's intimate interrogation of a hydrodynamically distressed German prisoner equals in news value and considerably betters in entertainment the solemnly observed mud-wallowings of distinguished visitors to the Western Front. Amongst the amateurs who have supplied newsreels with first hand evidence of the war at sea, the outstanding contributor is the British destroyer officer who photographed in admirable detail for Movietone an aerial attack upon his ship. From Dr. Goebbels via a neutral country to Paramount came German propaganda for Polish courage in scenes of the shelling of

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HONOURS FOR NEWSREEL GOVERNANCE SINCE WAR BEGAN ARE SHARED BY Laurence Hamman and Alvin and some anonymous cameramen who happened to be on the spot when news was in the making. Hamman and Alvin's business opportunities to become rich during the theatre of war with Bellarmine's propaganda. Hamman's interest in the production of a hydrodynamically balanced German aircraft again in news value and considerably better in entertainment. The solemnly observed and well-known of distinguished visitors to the Western Front. Amongst the cameramen who have supplied newsreels with first hand evidence of the war at sea, the outstanding contributor is the British destroyer officer who photographed in dramatic detail for the Ministry an aerial attack upon his ship. From Dr. Goebbels via a neutral country to Paramount came German propaganda for Polish cinema in scenes of the shelling of

Westplatte. Guns and cameras both were operated with Teutonic thoroughness to warn the world what a corner of a Blitzkrieg looks like. These are the best action shots of the war to date and the most boomeranging propaganda. Dubious propaganda too was the British sequence showing the testing of a fifteen inch gun. "Bang goes £2000", says the commentator, and the audience gives up hope of ever paying for the war. Major congratulations must be reserved for ourselves in the audience - we are still alive to complain that this is the screen's dullest war.

A FEW MONTHS AGO STUART LEGG TOOK UP A GOVERNMENT POST IN Canada to handle Canadian films. Since then John Grierson has been appointed Government Film Commissioner to administrate the recent Films Act. Raymond Spottiswood, author of The Grammar of the Film has gone up from Hollywood and Evelyn Spise has joined the unit. Production is being mapped out and some films have been finished, including Legg's "The Case of Charlie Gordon" which has been included in The Museum of Modern Art Film Library shows in New York.

SUBTERRANEAN MOVEMENTS IN HOLLYWOOD MAY ERUPT INTO A FIRST-class public issue. About a year ago John Steinbeck's THE GRAPES OF WRATH, was hailed by all as "the great American novel". It was the story of the hardships of the dispossessed Mid-Western farmers. It was a great success in democracy-conscious America but as "the great American novel" its style and beauty put it beyond polemics. Radical and Republican, banker and farmer, rich and poor, bowed before Art. Darryl Zanuck and 20th Century Fox bought the film rights. Henry Fonda plays lead and John Steinbeck himself blesses the scenario. But these two good augurs, and the thought of the 250,000,000 weekly cinema audiences (which is a pretty powerful lot of people compared with the odd millions who read even a best seller), have been too much for Associated Farmers, the laissez faire pressure group. They have raised \$100,000 to prevent the film being made or shown.

THE MUSEUM OF MODERN ART FILM LIBRARY, NEW YORK, HAS NOW launched its programme series of THE NON-FICTION FILM: FROM UNINTERPRETED FACT TO DOCUMENTARY, planned by Rotha on his visit to the United States in 1937-38. There are 12 programmes in all, ranging from Flaherty's NANOOK to NORTH SEA and the American THE CITY, giving a comprehensive survey of the development of documentary. Richard Griffith supplied an authoritative programme note.

Copied by E. Jenkins. Distribution: Workers' Film Association, 145 Wardour Street, London, W.1. (33 mm. and 16 mm.)

THE HISTORY OF THE FILM STARTED WITH A SEQUENCE SHOWING THE EARLY DAYS OF THE PEOPLE BEFORE THE INDUSTRIAL REVOLUTION.

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THE MUSEUM OF MODERN ART FILM LIBRARY, NEW YORK, HAS NOW launched its programme series of THE NON-FICTION FILM: FROM UNIT TO THE UNITED STATES IN 1937-38. Planned by Morris on his visit to the United States in 1937-38. There are 12 programmes in all, ranging from Liberty's "NANOOK TO NORTH SEA" and the American THE CITY. The programme series is an authoritative programme note.

DOCUMENTARY FILM REVIEWS

We see a typical father and his family leaving their squalid room at the call of the knocker up, the little boy to go to work packing up his mother and himself in the early efforts of the men to discuss working conditions, which eventually lead to the Trade Unions, were broken up by the police. All through the film the atmosphere of the workers' - the Voluntary Workers - are sketched in.

✓ THE FIRST DAYS

Production: G.P.O. Film Unit. Producer: Cavalcanti.
 Editing: R.Q. McNaughton. Commentary written and spoken by Robert Sinclair. Distribution: A.B.P.C.

THIS IS A VALUABLE REPORTAGE, NOT ONLY OF THE EVENTS, BUT also of the atmosphere in London during the first days of September 1939. Cavalcanti and his team of producers and cameramen must take a major credit for their enterprise, for it could not be made today -- it was one of those moments that fly. But THE FIRST DAYS does more than report; it interprets. With a restraint which contrasts -- oh how favourably -- with the Kordage and Merlery of THE LION HAS WINGS, it reveals the attitude of the ordinary person to this war, and it sensibly (instead of hysterically) reminds us of the idiocy and waste of war-in-general (note especially Sinclair's brilliant comments on sandbags and arsenals.) It sums up the feelings of bewildered sincerity with which the citizens of London faced the calamity so long dreaded.

The shape of the film is episodic, but the effect is not jerky, partly because of the excellent cutting of sound and picture, but chiefly, one suspects, because the meditative quality is given first place. In fact, the most deliberately built-up incidents are the least successful, as for example the good-bye scene between boy and girl over a bunch of roses. The film's real quality is best illustrated by the sequence of the troop-train leaving a London Terminus; the military band in terms exactly opposite to those of WAR IS HELL, the glimpse of women's faces through the impassive platform grille, and the vast cloud of steam -- a barrage? a burning dump? a gas attack? -- with which the locomotive, slowly released, signals its final going. This is a film of international as well as national validity. As sensible war-morale it is very good; as anti-war propaganda (without any defeatism) it is even better; and as a democratic statement it is absolutely first-class.

✓ THE VOICE OF THE PEOPLE

Production: Realist Film Unit. Direction: Frank Sainsbury.
 Camera: A.E. Jeakins. Distribution: Workers' Film Association, 145 Wardour Street, London, W.1. (35 mm. and 16 mm.)

THE VOICE OF THE PEOPLE STARTS WITH A SEQUENCE SHOWING THE grim hard lives of the people after the Industrial Revolution.

DOCUMENTARY FILM REVIEWS

THE FILM OF THE MONTH

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We see a typical father and his small son leaving their squalid room at the call of the knocker up, the little boy to go to work picking up pieces under the benches in the mills. The film goes on to tell of the early efforts of the men to discuss working conditions. But these meetings, which eventually lead to the Trade Unions, were broken up by the police. All through the film the sense of struggle and determination is sustained. Famous people and incidents of the workers - the Tolpuddle Martyrs - are sketched in. The film ends with typical scenes in an industrial district today. The same father that we saw in the opening sequence sets off to work with his small son on his back. But this time he does not leave him at the mill gates; today he takes him to a nursery school instead. By sincere direction, good casting and the best interior camerawork we have seen for a long time, an ambitious story has been well told.

✓ WINGS OVER EMPIRE

Production: Strand Film Company. Assembly: Stuart Legg.
Distribution: Theatrical (Anglo-American).

AS BLERIOT'S WEIRD MACHINE COMES PUTTERING ACROSS THE Channel, the voice of "The Times" proclaims; "The sea is no longer a barrier. The political and strategic situations of certain countries will be transformed". It might have added the domestic situations of millions of families in Europe, China and Abyssinia. The purpose of this film is to show that flight can mean movement and not paralysis, vitality and not death, building up and not blowing to pieces. Taking as its example the Empire air routes, it shows how aviation helps the administrator, the agricultural expert, the businessman, and the man who wants to keep in touch with his friends on the other side of the earth. The use of library material and natural sound give it breadth and authenticity. The reconstructed scenes are not strained, and the commentary binds the film firmly together.

✓ THE CITY

Production: G.P.O. Film Unit. Producer: Cavalcanti.
Director: Ralph Elton. Camera: H. Fowle. Commentary: Herbert Hodge. Distribution: Anglo-American.

STARTING WITH A GENERAL SURVEY OF OVERGROWN LONDON, AND (by implication) the need for widespread planning, this film then concentrates on a single issue, that of Transport. If anything, the argument is too simplified, but this matters little because of the excellent general impression it gives of this vital problem. Continuity is helped by Hodge's friendly commentary, and by three brilliantly directed interviews with Sir Charles Bressey. Ralph Elton has a nice sense of humour; and an eye for significant detail; his images carry a lot of weight in punching home the general argument. Camerawork and cutting are excellent.

THE LION HAS WINGS

Production: London Film Productions.
 Directors: Adrian Brunel, Michael Powell, Brian Desmond Hurst.
 Associate Producer and Scenario: Ian Dalrymple.
 Commentary: E.V.H. Emmett.
 Distribution: United Artists.

THIS FILM WAS MADE TO REASSURE US AT HOME AND TO INSTRUCT neutral countries in the justice of our cause and our ability to win the war. However, clips, documentary cuts, material taken from THE OVER THE HILLS, historical scenes, and reconstructions of events, are linked by Emmett. Effective are the im-pressionistic "flight" sequences on Britain and Nazi Germany, the Kiel Raid reconstruction and the repulse of an air attack on Britain. But the few shots of the actual Kiel raiders getting out of their machines without a word or a gesture, either from them or from Emmett, make it unnecessary to say that the previous scenes were faked. For all the time it is that all the scenes should be on our side, that the Nazi pilots are cowardly morons (remember - "Kaiser, The Beast of Berlin"), that the Nazi air command is ignorant of the balloon barrage. Finally, Marie Osmond runs up for the women of England. She starts talking to Ralph Richardson beneath a Benham tree. The camera moves up until, as she says "and - kindness", she is in full-close-up. Sadly she turns from the audience to Richardson - her audience: he is asleep, smiling of torporous lingering on his face. This may be "realism" but it is poor understanding of the psychology of film propaganda. We await with interest reports of audience reaction from overseas.

THE OBEYIENT FLAME

Production: Science Films.
 Director: Norman McLaren.
 Camera: Frank Goodridge.
 Distribution: British Commercial Gas Association.
 (35 mm. and 16 mm.)

THE OBEYIENT FLAME IS DIVIDED INTO THEORY AND PRACTICE. It shows why for economy and neatness, the housewife needs instant, flexible heat. Clear diagrams show how this is achieved and explains the advantages of automatic regulations of over-heat. Some of the horrors of bad cooking are driven home by speeded-up action, which gives an ordinary cake a new and refreshing aspect. The pictorial treatment, however, demands a more natural manner than the commentator, a woman, adopts. An ordinary gas burner has been made into a surprisingly beautiful thing.

FILMS ACROSS CANADA

The first winter of the new World War sees Canada embarking on an ambitious programme of film production and distribution designed to present a comprehensive picture both of her immediate war activities and of her longer range social and economic purposes.

The new film plans are being drawn up by John Grierson at the request of the Hon. W. D. Euler, Dominion Minister of Trade and Commerce and Chairman of the National Film Board, the body recently set up by Act of Parliament to coordinate all Government film activities. Grierson, temporarily acting as Government Film Commissioner, is the executive head of the Board.

The picture of Canada to be given by the National Film Board has already awakened wide interest on account of its careful planning. The British North American Act of 1867 left Canadian education in the hands of the Provinces. Thus the Federal Government, in taking up the modern media of public education, is free from the weighty academic tradition native to the central education authorities of some other countries, notably Great Britain. It is free to plan intensive film programmes in any fields of public welfare - health, domestic progress, national unity - it may consider necessary. It is free to attune its films to the many different levels of discourse demanded by the structure of Canadian society. From the start of the first film programme, therefore, production and distribution plans are being closely linked. No film is being scheduled for production before its distribution needs and potentialities have been studied. Canada, from the outset, is 'tailor-making' her films specially for the audiences they are addressed to. And in this way the lack of facilities for central, directive planning which made itself felt in British documentary production will be avoided from the start.

In their attitude to the war Canadians are firmly accepting the wisely balanced views for which Mr. Mackenzie King is well known, an attitude that is being followed by the National Film Board in its work as the film wing of the Public Information service. "There are two sides to propaganda and two sides to the film at war", Grierson has said in an official broadcast. "We shall go on mobilising the film to give the news and the story of a great historical event. In that sense we shall use it for all its worth to secure the present. But we shall also use the film more and more to secure the future and serve the still wider needs of the people of Canada".

Canada is mobilising the film for war both in the theatres and in the adult education field. The March of Time, at the invitation of the National Film Board, is in active production on a film for world release depicting the economic and financial contribution of the country as well as the part to be played by its fighting forces. Special facilities never before extended have been granted by the Government for the shooting of the film, and March

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of Time executives have remarked on the degree of cooperation afforded them. Already in the theatres is an interview, forming the conclusion to the British A.R.P. film "The Warning", with the Hon. Norman Rogers, Minister of National Defence, in which Canada's war aims and her means of fulfilling them are stated. Two films on the special problems of youth in a world at war are about to be released non-theatrically to youth organisations, teachers' and social workers' groups, and others interested in youth questions.

The close relationships already established between the National Film Board and the film industry, and the present success of Capt. F. C. Badgley's film of the Royal Tour in theatres all across the country, augur well for the career of the Board's future films in the theatres. One of the more immediate results of the new cooperation between Government and Trade is likely to be a joint drive to place Canada more powerfully and more frequently on the newsreel screens both at home and abroad.

Films of social and economic affairs at home will be produced on three distinct levels of address. For the schools, a series of simple educational films on the 'human geography' of Canada is already in production. For adult organisations of specialised interests, films are scheduled on the economic and social planning which today guide the utilisation of the country's natural wealth, and these are likely to be followed by a more ambitious series descriptive of the peoples of Canada, of their relationships with North America, and of Canada's place in the world. For the theatres, a series of fast-moving 'Sports Classics' are planned; they will show in detail the dynamics and the skills of such peculiarly Canadian sports as ice-hockey, skiing and lacrosse.

In the field of non-theatrical distribution, the Central Government Distribution Service called for under the terms of the Films Act 1939, is in course of organisation. Observers in Canada have been greatly impressed by the work done by the Canadian Film Committee in developing the use of films by schools, educational bodies and specialist organisations, and it is probable that the National Film Board will collaborate closely with this Committee in enlarging the scope of the non-theatrical sphere.

Plans are in hand to effect overseas distribution of Canadian films in, among other countries, Australia, New Zealand, South Africa and Japan. In the United Kingdom, mention was made last year of a new theatre installation at Canada House; this plan will now doubtless go forward and will augment the invaluable service of Canadian films to British audiences given by the Empire Film Library. In the United States Canada will take full advantage of International Film Center, the organisation set up to facilitate intellectual cooperation.

Perhaps the most satisfactory feature of the new film programme is that it is maturing in truly Canadian terms. The National Film Board has behind it the Government's own Motion Picture Bureau, the pioneer documentary production unit with which the name of Capt. F. C. Badgley has long been linked as its Director.

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It has the Canadian staffed commercial units to draw on - Associated Screen News of Montreal, Audio Pictures of Toronto, and others in the West now rising to eminence - all of whom have good technicians and facilities. In addition to Canadian directors of the calibre of Evelyn Spice and J. Booth Scott, it can call upon the ready services of young Canadians anxious to learn the creative side of film work. All that is being contributed from the British documentary tradition is the blueprint and the viewpoint.

By March 1940 the first films of Canada's new scheme of national projection are scheduled to appear. A concrete, constructive plan has been set afoot since the Imperial Relations Trust first invited John Grierson to visit Canada in 1938. The far-sightedness of the Trust in temporarily releasing Mr. Grierson for the Canadian Film Commissionership has ensured that the plan should become action.

INTERNATIONAL DOCUMENTARY DISTRIBUTION

Foremost news from the United States is the setting up of International Film Center, one of the most ambitious steps in the history of the documentary film. Incorporated in November, 1939, to facilitate the international exchange of educational films. International Film Center will operate on a grant made by the Rockefeller Foundation to the National Committee of the U.S.A. on International Intellectual Cooperation. Easy interchange depends on two things: one, an impartial evaluating body whose certificate will satisfy all concerned that the film is education, not propaganda; two, a coordinating body through which importers and exporters may efficiently contact each other. Signatories of the 1933 Geneva Convention enjoy such facilities through the League-sponsored Paris Institute of Cinematography, which issues certificates and acts as clearing house for distributors. Under the Convention, educational films circulate between signatories duty free.

The Center will coordinate existing machinery rather than set up its own. The Motion Picture Project of the American Council on Education will probably act as the evaluating body. The Association of School Film Libraries, the Museum of Modern Art Film Library, the American Scandinavian Foundation, and the Institute of Pacific Relations are among those who will participate in physical distribution. Members of the Board are James T. Shotwell, George F. Zook, Luther Gulick, Richard J. Walsh, Henry Goddard Leach, and William Berien. Executive Director is Donald Slesinger. Its officers are at American Film Center, 45, Rockefeller Plaza, New York City.

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STORY + FILM OF THE MONTH

JUAREZ

Production and Distribution: Warner Brothers: Direction: William Dieterle. Photography: Tony Gaudio. Scenario: John Huston, Wolfgang Reinhardt, Aeneas MacKenzie. Players: Paul Muni, Brian Aherne and Bette Davis.

When the conflict of purpose is between good and evil and the contrast in human nature that of black and white, the issue is clear. On the screen such conflict becomes melodrama and nearly all the films are melodrama for films must be easy. We must be able to cheer the hero and hiss the villain, no matter how genteelly we may do this. But the conflict of reality is more often the clash of good and good and the contrast in human nature, between complex nuances. Director Dieterle, with Paul Muni, has essayed the truth several times.

JUAREZ is the latest Dieterle-Muni drama. In 1859 Juarez, a Mexican Indian and a Liberal and revolutionary land-reformer became president of the Republic of Mexico. Napoleon III knowing that the United States, engaged in its civil War would be unable to enforce the Monroe doctrine, sent an army to Mexico to establish order with the help of the Mexican Conservative Church Party. This army faked a plebiscite which elected Napoleon's puppet, Maximilian von Hapsburg as Emperor of Mexico. Maximilian, however, realised he had been duped and resolved to rule justly the country he had sworn to protect. His stroke of genius was to offer the premiership to Juarez in the hope of thus securing a united party to fight for the greater good of the Mexican people. Juarez rejected the offer, organised guerilla warfare and, in 1867, when Napoleon withdrew his support, he defeated Maximilian whom he executed.

Maximilian is brilliantly played by Brian Aherne. Paul Muni competently keeps the balance. Bette Davis' part has been cut to an unconvincing sketch of the Empress Carlotta. But the dramatic quality of the film comes from the fact that reality is a matter of half tones, and the conflict of good and good charged with pathetic tragedy. The issue is between benevolent despotism and democracy. Juarez and Maximilian both display courage, sincerity, faith; both are good men and in the grey lights of everyday coming and going both have much right on their side. But in the cold, white light of the last dawn only one can be right. Maximilian half fulfills democracy with his proposal of constitutional monarchy. Juarez demands for his people the fullest fulfilment. He speaks well on behalf of democracy and he might well have quoted these lines from Dos Passos "At least a man needs to be notjailed notafraid nohungry notcold not without love, not a worker for a power he has never seen that cares nothing for the uses and needs of a man or a woman or a child."

STORY OF THE MONTH

JULIAN

Production and Distribution: Warner Brothers; Direction: William Dieterle. Photographs by: Tony Gaudio. Scenario: John Huston, Wolfgang Reinhardt, Kenneth Muskatel. Players: Paul Muni, Brian Aherne and Betty Davis.

When the conflict of purpose is between good and evil and the contrast in human nature that of black and white, the issue is clear. On the screen even conflict becomes melodrama and nearly all the films are melodrama for films must be easy. We must be able to cheer the hero and hiss the villain, no matter how grotesquely we may do this. But the conflict of reality is more often the clash of good and good and the contrast in human nature, between complex characters. Director Dieterle, with Paul Muni, has escaped the truth several times.

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FILMS IN THE FIELD

EFFORTS OF TEACHERS TO CONTINUE THE USE OF FILMS UNDER abnormal conditions are proof of the indispensable part that the film plays in the nation's educational life. In evacuated schools, teachers lack much of their normal equipment and are in charge of classes not only for the normal six hours a day but often for nearly twenty-four and are forced to use every expedient to keep interest and variety. The new locale can help. The countryside is in many cases a new and exciting discovery. But as daylight has shortened more of the school work has had to be done indoors.

The film is helping the teacher through the longer and more exacting day. The figures of the national film libraries, the Empire Library, the G.P.O., G.B.I., the Gas Industry, and the Oil Industry all report an increase in their normal traffic. There is news of novel uses for the films. The London School, for example, now evacuated to the North West of England, borrows complete programmes from each of the libraries giving three showings of each programme. In the morning, to pupils of the London School; in the afternoon to children of the local school; and in the evening to an adult audience drawn from villagers and evacuees. The same kind of intensive use is developing all over the country.

For this there has been no official support. Organisation has been spontaneous. Instigation has been mainly by the school teachers. Organisers of community centres, field workers of the Social Service Groups, the W.E.A. lecturers, the Film Societies, the Women's Institutes and the Townswomen's Guilds, have played their part. Wherever a projector, it has been pressed into service. Whatever films available, they have been booked to the limit.

In Scotland, the S.E.F.A., with provisional backing from the Scottish Ministry of Information, have carried out a highly organized experiment providing films for evacuees, which has had the high claim of thousands of children, hundreds of teachers, the Scottish Press, and the Scottish Local Authorities.

The Secretary reports:

"Volunteers were readily forthcoming to take charge of the travelling Film Units. Teacher operators were chosen for their experience of handling cinema apparatus, and had to provide their

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In Scotland, the S.E.F.A., with provisional backing from the Scottish Ministry of Information, have carried out a highly organised experiment providing films for evenings, which has had the high claim of thousands of children, hundreds of teachers, the Scottish Press, and the Scottish Local Authorities.

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STORY FILMS FOR CHILDREN

own cars. Each was provided with silent 16 mm. projector, equipment, a portable screen and films. This Scheme was put into operation at a week's notice. Within two weeks twenty Units were covering twenty County Reception Areas. They gave 482 shows to a total audience of 55,828.

Evacuees	17,787
Local Children	33,679
Adults	4,362

Normally, the shows were given in schools, and in school time; but in many cases the shows were given in halls, in rooms, and on one occasion in the kitchen of a private house, often under difficult conditions of light and projection. Range of activity was greatly extended by using Battery Projectors. In 184 out of 482 shows, Battery Projection was employed; and as these shows were almost invariably given in the remote areas, where the children were most isolated, the value of this work was important out of all proportion to the trouble involved and to the size of audience. It was pathetic, reports one operator, to study the intensity of the children's joy. The Unit left with an escort of cheering children. Every visit was followed by demands for more, the general request being that these shows should be given weekly."

The experiment has proved that it is practicable to bring film shows to children in reception areas, provided a sufficient financial backing is obtained to equip and to maintain Film Units. These Units can with ease achieve a standard of two shows per day, and in areas where local conditions favour evening shows, three shows can be given. Not only are those shows acceptable but they are welcomed with enthusiasm.

BOOK REVIEW

CINEMA AND TELEVISION and HOW WIRELESS WORKS by Stuart Legg and Robert Fairthorne; HOW MOTOR CARS RUN by Arthur Elton. March of Time Series, edited by Arthur Elton, Longmans, Green. 3/6 each.

These are three new books in the series initiated by WHY AEROPLANES FLY. Each gives a clear, concise, account of what everyone ought to know about how the thing works today, prefaces this with a short historical sketch, and, in conclusion, indicates objectively the good and not so good effects of the ways in which men are using the things they have invented. The many diagrams and illustrations are excellent. The books are brilliant examples of what can and must be done in books, radio and films to explain the modern world to its citizens.

own care. Each was provided with silent film projector, a portable screen and films. This scheme was put into operation at a week's notice. Within two weeks twenty units were covering twenty County Reception Areas. They have 488 shows to a total audience of 53,828.

Adults 4,308
Local Children 30,579
Visitors 17,757

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STORY FILMS FOR CHILDREN

Some people call it motion picture appreciation and some in scorn have called it motion picture depreciation. Call it what you will, the fact remains that many teachers have, in the last few years, been recommending their students to see certain films at local cinemas and have tried to explain the value of being choosy about films. Before the war, numerous teachers had gone so far as to cooperate with local cinema managers in organising special matinees of current films and many managers gladly helped. In some areas teachers organisations ran city wide and county wide schemes of special matinees.

War has disorganised these schemes as it has other educational pursuits but there is evidence that the matinee organisations will soon get to work again. The provision of educational and semi-educational film displays has been officially discouraged where evacuees and schools are within two miles radius of a public cinema and there has been a suggestion to increase this radius. Once more this places the onus on the teacher to appreciate the films of the ordinary cinema. Without film shows under his own control, he again finds himself in the position to encourage the local cinema manager to show the films worthy of his appreciation.

Each month attention will be drawn to a few FILMS OF THE MONTH FOR CHILDREN and reasons will be given why the teacher will find them useful, interesting, educational or perhaps merely entertainment. They will be reviewed at the time of their London premiere so that teachers all over the country can have their plans made by the time of the general release. Only films which can be recommended without reserve will be mentioned.

✓ STANLEY AND LIVINGSTONE

A Derryl Zanuck Production, directed by Henry King, distributed by 20th Century Fox, Certificate U.

THIS IS THE STORY OF A NEWSPAPER MAN AND OF AN AFRICAN expedition. It is not a "missionary film". The Livingstone part of the story is negligible and negligibly acted by Sir Cedric Hardwicke. But Spencer Tracy is fine, whether he is interviewing Red Indians in Wyoming or seeking the lost Livingstone in the darkest of dark Africa. There are two climaxes in the film: the first at the end of the African trail when Tracy finds Livingstone, and the second when he confronts the Royal Geographical Society with irrefutable evidence of Livingstone's being

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STANLEY AND LIVINGSTONE

A Betty's Bank Production, directed by Henry King, distributed by 20th Century Fox, Certificate U.

THIS IS THE STORY OF A REMARKABLE MAN AND OF AN AFRICAN expedition. It is not a "missionary film". The Livingstone part of the story is negligible and negligently acted by Sir Cedric Belfrage. The Spencer Tracy is fine, whether he is interviewing Red Indians in Wyoming or seeking the lost Livingstone in the darkest of dark Africa. There are two climaxes in the film: the first at the end of the African trail when Tracy finds Livingstone, and the second when he confronts the Royal Geographical Society with irrefutable evidence of Livingstone's being

alive and of his valuable geographical surveys. But the Royal Geographical Society refutes the first and invalidates the second, whereupon Tracy makes a moving Muni-like speech. The background to the "safari" is beautifully and excitingly photographed with a quality which small boys, whose literary taste has not yet declined, will recognise as Rider Haggard. The tossing white plumes of the Mosai are good enough for anybody's schooldays.

✓ RULERS OF THE SEA

A Paramount Picture, directed by Frank Lloyd, distributed by Paramount, Certificate U.

THIS IS A STORY OF THE EARLY STEAM ENGINES AND OF THE FIRST Atlantic crossings of steam boats. It is not quite the true story but, as is often the case, it is very good being true enough. Will Fyffe is the original Scots engineer and his passion for, and faith in, his engines has a genuine ring. Director Frank Lloyd always makes the sea real enough, and the Greenock of the film is one of the few plausible Scots villages of the screen. If history on the screen were never less accurate than this teachers would have less to worry about.

JUAREZ

THE REVIEW OF THIS FILM ON ANOTHER PAGE WILL BE sufficient to recommend it to consideration of all teachers. It makes one case for democracy, and that is recommendation enough in these times.

THE LAUNCHING OF THE P.F.B. FILM LIBRARY IN WAR TIME IS bravely significant. It shows the genuine desire of documentary groups to put their resources at the best disposal of those in the country who are striving for continuity in public education and trying to articulate the problems of the wartime situation. It indicates their unwillingness to wait on the hard-to-come-by official decision to support the idea of public education in wartime. The immediate and continuing demand for the new films indicates the soundness of the sponsor's judgment to operate this well planned project. All the films achieve a high standard of technical skill, ranging from the humanly-observed treatment of Miss Ruby Grierson's CARGO FOR ARDROSSAN to the beautiful simplicity of explanation in Elton and Bell's TRANSFER OF POWER.

Meanwhile it appears that officially-sponsored documentaries will come from both the reorganised Film Section of the Ministry of Information and the new Film Committee at the British Council, as well as from Government Departments direct.

active end of his valuable geographical surveys. But the Royal Geographical Society refused the film and invalidated the second. Whereupon Tracy makes a moving anti-like speech. The book- "Growth of the Nation" is beautifully and excitingly photographed with a quality which small boys, whose literary taste has not yet declined, will read also as Rider Haggard. The reading with pleasure of the novel are good enough for any boy's school.

REMARKS OF THE EDITOR

A Paramount Picture, directed by Frank Lloyd, distributed by Paramount, Certificate U.

THIS IS A STORY OF THE EARLY STEAM ENGINES AND OF THE FIRST Atlantic crossings of steam boats. It is not quite the first every day, as is often the case, it is very good being the second. Will Lloyd is the original Scots engineer and his passion for, and faith in, his engine has a genuine ring. Director Frank Lloyd always makes the sea look enough, and the goodness of the film is one of the few pleasant spots of the screen. It is history on the screen that never less accurate than this teacher would have less to worry about.

REMARKS

THE REVIEW OF THIS FILM ON ANOTHER PAGE WILL BE sufficient to recommend it to consideration of all teachers. It makes one case for democracy, and that is recommendation enough in these times.

THE LAUNCHING OF THE P.T.S. FILM LIBRARY IN MAY TIME IS greatly significant. It shows the genuine desire of documentary groups to put their resources at the best disposal of those in the country who are striving for continuity in public education and trying to articulate the problems of the wartime situation. It indicates their willingness to wait on the hard-to-come-by official decision to support the idea of public education in wartime. The immediate and continuing demand for the new films indicates the soundness of the sponsor's judgment to support this well planned project. All the time receive a high standard of technical skill, ranging from the humanly-observed treatment of Miss Amy Craven's case for abortion to the beautiful simplicity of explanation in fiction and Bell's TRANSMISSION OF POWER.

SOME BRITISH DOCUMENTARIES IN THE MAKING

Most production stopped inevitably in the weeks following the outbreak of war but it was not long before work on some suspended films was resumed. G.B. Instructional did not stop at all on Leacock's film for the International Wool Secretariat. Both Realist Film Unit's "The Times" film by Rotha and the Gas Industry's economic resources film by Anstey were restarted before October. Work has subsequently been resumed by J. D. Davidson on his technical oil film, while Hawes' Imperial Airways film has been finished by Ellitt at Strand.

October saw the British Council's Film Committee hand out several films: one on evacuation to Strand, one on "Empire round the Atlantic" to G.B. Instructional, one on British life to Realist Film Unit, one on "London River" to British Films, and one to Len Lye. All of these are expressly for foreign distribution; a good gesture to keep units together and working.

The exploits of Harry Watt and G.P.O. Film Unit while making their Air Force film have received wide press reports. The British Unit of March of Time have completed scenes on the activities of the British Red Cross to be compiled into an international story. Three films of life in the Navy, Army and Air Force and one on the life of deep-sea fishermen are in hand at Ronald Haines' British Foundation Pictures, to be called "He's Somewhere at Sea", "He's Somewhere in France", "He's in the Air" and "Fishing in Wartime". Spectator Films report they have now completed Point of View No. 6 "Odds and Evens", a film about betting.

G.B. Instructional have just finished their first series of six "Secrets of Life" in Dufaycolour. Mary Field is now making a diagram film about the circulation of money for the Manchester University, as well as the British Council film about the "British Empire round the Atlantic". Donald Carter makes an Army film dealing with Anti-Aircraft Guns and Searchlights. G.B.I. also have in hand a Seed Production film for the University of Wales. The Ministry of Agriculture have commissioned British Films to make "Backyard Front", an experiment in humorous instruction with Claude Dampier and Mr. Middleton, to explain how the nation's food supply can be increased by cultivating one's own backyard. The same firm, under Andrew Buchanan, is also making "Fire", which shows the nation's firefighting services and the training of the Auxiliary Fire Service, as well as finishing the Port of London Authority's film "City of Ships".

Meantime it appears that officially-sponsored documentaries will come from both the reorganised Films Section of the Ministry of Information and the new Film Committee at the British Council, as well as from Government Departments direct.

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October saw the British Council's Film Committee hand out several films: one on navigation to Bristol, one on "Empire Town" the Atlantic to G.B. International, one on British life to Socialist Film Unit, one on "London Night" to British Film, and one to Len Lee. All of these are especially for foreign distribution; a good feature to keep units together and working.

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G.B. International have just finished their first series of six "Aspects of Life" in Dollywood. Henry Field is now making a diagram film about the circulation of money for the Manchester University, as well as the British Council film about the British Empire road the Atlantic. Donald Crompton makes an Army film dealing with Anti-Aircraft Guns and Secret Service. G.B.I. also have in hand a Good Production film for the University of Wales. The Ministry of Agriculture have commissioned British Film to make "Backyard Front", an experiment in farm-house instruction with Claude Gaudier and Mr. Middleton, to explain how the nation's food supply can be increased by utilizing one's own backyard. The same film, under Andrew Graham, is also making "Fire", which shows the nation's fire-fighting services and the training of the Auxiliary Fire Service, as well as finishing the Port of London Authority's film "City of Ships".

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WHERE TO GET FILMS

SOME FILM LIBRARIES

All over the country the booking of films for non-theatrical audiences is increasing. Each month we shall publish a list of British Film Libraries and reviews of their catalogues so that borrowers may extend their activities.

CATALOGUE OF THE MONTH

EARLY FILMS

A selected catalogue of those Films of all lands (dating from 1896 to 1934 inclusive) which are still available in this country. Compiled, with Introductions, by A. Vesselo. Published by the British Film Institute, 4 Great Russell Street, London, W.C.1. Price 2/6d.

"Now that the film has forty years of existence behind it", say the Governors of the British Film Institute, "the time is ripe for a record to be compiled of material available for its study."

We agree, as we agreed ten years back. But here it is, a list of some 700 films, all of which, claims the compiler, are obtainable in Britain; although when we put the claim to the test, it did not always work. All the same, here is an admirable collection of films from which any group studying the development of the movie can pick a representative selection of programmes. Vesselo's notes and classification are, in general, well done; but there are numerous errors and omissions which are worth noting for a second edition which we hope the catalogue will achieve. Among them we note with surprise that Potemkin was made in 1918. Other points are: Stroheim might have been given a mention with The Merry-Go-Round and Schoedsack with Grass: the unnamed director of The Last Performance was Paul Fejos; Tusalava, Len Lye's first film, was uncoloured; Flaherty did not edit Industrial Britain; Domesday England was made by Carruthers, not Maurice Browne; Anstey did not direct Granton Trawler; and Deserter was not the first Soviet sound film. But this is chicken-food criticism of what is a valuable job of great use to all followers of the film. Note the good array of Westerns and careful annotation of early Chaplins. The Museum of Modern Art Film Library, with its wealth of material, might well follow the British Film Institute's lead in this respect and issue a catalogue.

(To be continued)

WHERE TO GET FILMS

All over the country the booking of films for non-theatrical audiences is increasing. Each month we shall publish a list of British Film Libraries and reviews of their catalogues so that borrowers may extend their activities.

CATALOGUE OF THE MONTH

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SOME FILM LIBRARIES

NOTE: Borrowers of films are asked to apply as much in advance as possible, to give alternative dates for bookings, and to return the films immediately after they have been shown so that others may make use of them.

BRITISH COMMERCIAL GAS ASSOCIATION, Gas Industry House, 1, Grosvenor Place, London, S.W.1. First class films on Social subjects, domestic science, and the manufacture of gas. Such films as Children at School and New Worlds for Old. Sound and a few silent. No hire charge for approved displays. 35 mm. and 16 mm.

EMPIRE FILM LIBRARY, Imperial Institute, London, S.W.7. One of the best national libraries in the country. Films primarily of Empire subjects. With a useful subject index. Silent and sound. No hire charge made for approved displays. Mostly 16 mm. with a few 35 mm.

GAUMONT-BRITISH INSTRUCTIONAL, Film House, Wardour Street, London, W.1. Catalogue No. 5 (1939). Many films on scientific subjects, geography, hygiene, history, language, natural history, sport. Excellent educational material. Sound and silent. Feature and story films also available. Hire charge: 5/- a reel sound, 2/6 a reel silent, with reduced charge for subsequent days. 35 mm. and 16 mm.

G.P.O. FILM LIBRARY, Imperial Institute, London, S.W.7. Catalogue 1937 and supplements. Over 100 first class films, mostly centred round communications. Supplement includes many documentaries such as Night Mail. Sound and silent. No hire charge for approved displays. 35 mm. and 16 mm.

NATIONAL FILM LIBRARY, British Film Institute, 4 Great Russell Street, London, W.C.1. Only full members of the British Film Institute may borrow its films. A large catalogue containing some important early German films and Nanook of the North, otherwise industry, medicine, health and travel. Sound and silent. Hire charge: 2/6 a reel (35 mm.), 1/6 a reel (16 mm.) first day, with a reduced charge for subsequent periods.

PETROLEUM FILMS BUREAU, 15 Hay Hill, Berkeley Square, London W.1. The first new film catalogue to be issued since the war. Twenty-three new films of high quality. Technical and Documentary. Sound and a few silent. No hire charge for approved displays. 35 mm. and 16 mm.

(To be continued)

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BRITISH COMMERCIAL GAS ASSOCIATION, Gas Industry House, 1,
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Sound and silent. Feature and story films also available.
Hire charges: 5/- a reel sound, 2/- a reel silent, with
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Sound and silent. Hire charges: 2/- a reel (35 mm.), 1/-
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ENTERTAINMENT FILMS MUSEUM, 15 Hay Hill, Mark Lane Square, London
W.I. The first new film catalogue to be issued since the
war. Twenty-three new films of high quality. Technical and
documentary. Sound and a few silent. No hire charge for
approved displays. 35 mm. and 16 mm.

(To be continued)

NEWS OF FILM SOCIETIES

The importance of maintaining cultural traditions is everywhere being stressed, and it would be tragic if financial or black-out difficulties were to destroy the Film Society Movement in Britain. The continued activity of the Scottish Societies shows that the problem can be dealt with, and it is understood that in London the father of all Film Societies will keep going, though possibly with a reduced programme.

Of the ten member societies of the Federation of Scottish Film Societies, five are operating this season: Edinburgh, Aberdeen, Dundee, Ayrshire and Lochaber (Fort William). In most cases memberships are reduced and this, combined with the effects of the black-out, the uncertainty of film transport and increased costs generally, has meant difficulties which would not have arisen in a normal season. The societies felt, however, that they ought not to give up without a struggle and, with the Federation maintaining its service, continuance was made easier. Great courage has been shown by the Lochaber Society which, despite its comparatively tiny membership, is running a normal season and meeting its commitments. Most ambitious is the Film Society of Ayrshire which has planned a season of twelve performances and the opening of a branch at Salcoats. Edinburgh, exposed to the dangers of the front line, has cut its normal programme of sixteen performances to eight. Owing to the decision of the St. Andrews Magistrates forbidding the holding of Sunday afternoon performances, the Dundee and St. Andrews Society is operating only in Dundee. It is hoped that the decision may be reversed. The Aberdeen Society reports a satisfactory membership. The Glasgow Society has discontinued its activities for the present but the Cosmo Cinema is giving filmgoers a generous season of Continental films.

DOCUMENTARY NEWS LETTER WILL WELCOME NEWS AND OPINIONS FROM FILM SOCIETY SECRETARIES. COPY SHOULD REACH THIS OFFICE NOT LATER THAN THE 16TH OF THE MONTH. THERE WILL BE PERMANENT SPACE RESERVED FOR 2 PAGES OF NEWS, AND ARTICLES OF SPECIAL IMPORTANCE TO FILM SOCIETIES.

READERS OF DOCUMENTARY NEWS LETTER WILL BE INTERESTED IN these pamphlets, obtainable from 34 Soho Square, London, W.1. Price 3d. each post free.

SEARCHLIGHT ON DEMOCRACY by John Grierson. (An undelivered lecture to The British Institute of Adult Education).

THE STORY OF THE DOCUMENTARY FILM by John Grierson (Reprinted from the Fortnightly Review). (A few copies only)

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BOOK REVIEW

THE INDIAN FILM by Y.A. Fazalbhoy. The Bombay Radio Press. Rs. 2

FALSE FACTS (OR NONE AT ALL) ABOUT INDIAN FILMS HAVE UNTIL now made it impossible to form any sane judgment on the subject. Mr. Fazalbhoy, in writing this reasoned and detailed study, has put us all in his debt. Readers of DOCUMENTARY NEWS LETTER will find value in the chapters on Newsreel, Education and National Planning. The author is conscious that films which are liable to the insertion of propaganda are a two-edged weapon in India's present political set-up; but he stresses the need for a real Indian newsreel service, and for a wide supply of Educational films. He plans a Film Service under the control of a Central Board of Visual Education, and he sensibly claims that the Government cannot long disassociate itself from such a project. The extent of India's film problems can, by the way, be judged from some of the statistics. In India there is only one cinema to every quarter of a million inhabitants (and this estimate apparently includes road-show services.) The author is thus right in stressing the need for large-scale and long-term planning. We hope that a copy of this important and admirable document will be on sale over here.

EUROPEAN STRUGGLES HAVE GIVEN RISE TO A PROLIFIC AND SOMETIMES quite brilliant school of American journalists whose detachment from local national views has brought perspective into our close-up world. Early summer saw Herbert Kline, late of Spain and Czechoslovakia, with P. A. Mayer and the Czech cameraman Hackenschmit, set foot in England convinced of European war and anxious to film Britain's rehearsal for it. They shot in London and the provinces, in Danzig just before the coup, in Poland when the bombers came, in London again after the declaration, and just recently in France. Those of us who saw the rough-cut film - now safely in New York - know that this unit has got something which will live, which if finished in the same restrained, understated approach as it was shot, will be the most significant war film to date. "Lights Out In Europe" they are naming it, and Warners will release. Kline, with Ivens is making a new genre of documentary - political film journalism.

THE B.B.C. APPEARS TO BE SO CONCERNED IN ITS FOREIGN BROADCASTS (which are admirable) that the Home Front is neglected. So far the Home Service has failed to rise to the occasion, particularly as regards News Services and Feature Programmes. For advance in both of these the B.B.C. might well turn to the U.S.A., which does them so well. Meantime we are left with ITMA - the one stroke of genius in the humdrum wartime evening.

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DESPITE THE WAR

GB I INSTRUCTIONAL

IS—

Continuing all its activities in the educational film field by supplying films and equipment for use by schools, institutes, clubs etc. in town and country all over the United Kingdom.

Issuing a new series of **SECRETS OF LIFE** in colour which will meet the request so often made by the countless admirers and users of this famous series. Coming shortly to the public cinemas, they will ultimately be available for non-theatrical distribution.

Alive to evacuation problems. For evacuated audiences, G.B.I. experts will plan special programmes at your request designed to meet every purpose—education, entertainment, sport, religious use and subject teaching.

FOR ALL INFORMATION WRITE
GB I INSTRUCTIONAL FILMS BUREAU FILM HOUSE
WARDOUR STREET LONDON GERRARD 9292

A USEFUL FILM LIBRARY THAT MEETS THE WARTIME DEMAND

Educational Films on

DIET • SCIENCE • HEALTH DOMESTIC SCIENCE

Famous successes include:

- ★ **HOUSING PROBLEMS**
- ★ **THE NUTRITION FILM**
- ★ **CHILDREN AT SCHOOL**
- ★ **THE SMOKE MENACE**

MANY evacuated city teachers faced with deficiency in school equipment have increased the use of films in the classroom. In the evenings too these films are being run again in many villages for adult audiences.

Although there is as yet no official

plan to supply these 'non-theatrical' films a number of film libraries are providing on request all the films they can.

THE GAS INDUSTRY which serves a large educational audience in peace time has now issued a pamphlet listing some 25 films.

All films are available free of charge in 35 mm and 16 mm. sound versions on application to: THE FILM OFFICER, The British Commercial Gas Association, 1 Grosvenor Place, London, S.W.1

STOP PRESS NEWS

A new edition

PLAN FOR LIVING

A diagrammatic account of the basic principles of good diet—with a sequence on economical cooking.

A new film

THE OBEDIENT FLAME

The absorbing story of the gas flame, and how science increases its efficiency. Produced by Arthur Elton, famous for his clear scientific demonstrations. Directed by Norman McLaren whose novelty films at the G.P.O. have been so successful.

To be released soon

CONSERVING NATIONAL WEALTH

Edgar Anstey, the producer of *The Nutrition Film* and former British Director of the *March of Time*, has almost completed this topical film. He emphasises the value of the by-products of coal and their service to medicine, agriculture and to the nation's defence.